

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
APRIL NINETEEN TWENTY-FIVE



UNGLAZED JAR WITH PAINTED DECORATION. CHINESE, THIRD OR FOURTH
CENTURY A. D. LOANED BY RUSSELL TYSON

VOLUME XIX

NUMBER 4



PAIR OF FLEMISH BÉNITIERS, EIGHTEENTH CENTURY; PAIR OF FLEMISH CANDLESTICKS, LATE SEVENTEENTH CENTURY; GERMAN FLAGON, 1720; FOUR GERMAN PLATES, EIGHTEENTH CENTURY.
MRS. WILLIAM O. GOODMAN PEWTER COLLECTION

THE MRS. WILLIAM O. GOODMAN COLLECTION OF PEWTER

OF late years, the public has become increasingly cognizant of and interested in the more humble objects of daily use which surrounded previous generations, particularly when they possess any esthetic qualities. We have learned that a period may be judged by its minor arts as well as by its great plastic talents, that a Cellini jewel includes as many characteristic virtues of the Italian Renaissance as a Signorelli fresco. The repertory of ornament in vogue during any given period is used by pewterer as well as by goldsmith and architect. As a matter of fact, we have been less familiar with the product of craftsmen for the obvious reason that a soup spoon is less precious than a statue of the Virgin, and through negligence and wear little of the everyday equipment of the past has been preserved. Objects wrought in precious metals have been carefully guarded, although they were often seized to be melted down; when fashioned from baser material, they have been scrapped or remodeled after a relatively short period of use. This is particularly true in the case of pewter ware. It is rather a soft metal so that handles and other protruding parts are liable to breakage; patching and revamping was usual and performed by a profession of traveling tinkers. The result is that if pieces of old pewter survive at all, they are apt to bear other than their original form.

In design and execution, the work of the

pewterer during the best period equals that of the gold- or silversmith in distinction. It is on account of these qualities that collections of pewter such as that formed by Mrs. William O. Goodman are finding their way into museums. The advantages of the ware have been recognized since antiquity, and although few examples survive, documentary evidence, in addition to excavations, shows that it has been generally current since classical times.

The composition of pewter consists largely of tin and lead with lesser amounts of copper, zinc, antimony, or bismuth. Unlike lead, it does not easily tarnish and, having no poisonous character, it is suitable for table ware. In color it is suggestive of silver and it was often used as a direct imitation of the costlier metal. The range of articles made from pewter is very wide, every sort of vessel and utensil for ecclesiastical as well as secular purposes being made in large quantity.

The Goodman collection includes a considerable variety of articles, among them rare and beautiful examples of the work of the last three centuries. Examples dating from the Middle Ages and the early Renaissance are lacking, but these are so scarce as to be practically non-existent outside of European museums. The earliest item is a paten in the Renaissance style, probably made at Nuremberg in the late sixteenth century. It is decorated with

ornament in relief, cast in a mold. Casting was the early method of making pewter articles. Later the piece was roughly cast and given its final shape with the hammer, and then decorated with the graver or in other ways. The central portion of the paten contains a scene representing the Resurrection, while the border is ornamented with a series of medallions with the Twelve Apostles. Decoration indeed, on every possible surface, is strikingly characteristic of Renaissance metal work. Another ecclesiastical object of probable early date is a small English crucifix which further shows the varied uses to which pewter was put. Impecunious parishes employed it, not being able to afford silver and gold plate.

Bénitiers, or holy water containers, were usual in the seventeenth century, and the Goodman collection possesses a number of them, of Flemish and Dutch origin. Pricket candlesticks seem also to have been largely the product of Netherlandish workshops, during the same period; in design they show derivation from Italian models.

Among the secular objects of the seventeenth century may be mentioned an interesting series of time-keeping lamps from Germany and a large bottle-shaped



GERMAN GUILD CUP,
DATED 1750

vessel in the form of a twisted Gothic column with sharp edges and with a screw-top fitted with a ring. There are several smaller bottles of this type whose function is somewhat disputed, the most logical theory being, at least in the case of the larger vessel, that it was employed as a wine-cooler, the ring handle serving to lower it into a well. On account of their easy portability they also may have been employed as traveling flasks.

The bulk of the collection dates within the eighteenth century, at which time some of the best pewter was made and the simplest methods used in its adornment. One of the finest examples is a Dutch ewer, dated 1743, helmet-shaped, with a "punched" and engraved floral pattern, the handle molded into fluted forms. This method

of decoration is perhaps more successful for pewter ware than designs in relief because it does not interfere with the fundamental shape of the object. A German flagon of 1720, embossed with the arms of John, Archbishop of Mainz, illustrates the clumsy quality of *appliqué* ornament. Of similar origin is the guild cup, dated 1750, shaped with spiral fluting and finely proportioned. Guild cups, tankards, and flagons designed for ceremonial use were common throughout the



SCOTTISH COMMUNION SET. S. MAXWELL & CO., 1794. MRS. WILLIAM O. GOODMAN PEWTER COLLECTION



PATEN WITH MEDALLIONS OF RESURRECTION
AND TWELVE APOSTLES. GERMAN, LATE SIX-
TEENTH CENTURY. MRS. WILLIAM O. GOODMAN
PEWTER COLLECTION

Renaissance, especially in Germany and the Netherlands, and persisted down through the eighteenth century. They show the work of some of the greatest artists of the time, including Holbein, who made many drawings for the use of goldsmiths. The pewterer followed closely in this tradition and supplied those guilds which possessed only modest means. A fine example of pewter ware, the ornamentation of which has been reduced to simple moldings, may be observed in the Communion set, consisting of a pair of flagons and of chalices. The set is of Scottish origin and bears the mark of S. Maxwell and Company; the touch has a three-masted ship in full sail, with the surrounding inscription which runs: "Success to ye British Colonies," which motto would appear to be bait for the colonial trade. The pieces are dated 1794.

The collection is rich in plates of English and continental origin which include ornamental plaques, enriched by *repoussé* decoration with portraits of famous historical personages or coats-of-arms. A pair of

French eighteenth century plaques with allegorical scenes representing "Summer" and "Winter" are fine examples of this type of purely ornamental pewter. A set of six plates in the style of Louis XV, although probably made in Germany, have all the charm, in their fine display of curved surfaces and moldings, of silverware of that epoch. The many eighteenth century works in the collection, such as lamps, sets of measures, inkstands, jugs and drinking vessels, all illustrate the high level of accomplishment in design and form which characterizes the product of the most sophisticated, and unerring period in decorative art.

The use of pewter in making plates or plaques which had a purely decorative purpose was further displayed in the production of mantle ornaments such as the small greyhound, of English origin, dating from the late eighteenth century.

With the nineteenth century, standards in the production of pewter ware declined, partly on account of the growing popularity of cheap pottery. Nevertheless some good work continued to appear, as may be observed in an English tea urn of the early nineteenth century and a soup tureen of Brussels manufacture. It continued to be used in rural communities to a large extent, and a set of covered portable dishes or pails made at Clamecy in France attests to a survival of earlier traditions. Two lavabos are of unusual interest, with shell bowls and reservoirs in the shape of a dolphin and a winged ball. Such wash basins of rather restricted size were used in Germany and Switzerland and still persist in rural communities. They were politely employed after a meal in much the same way that we use a finger-bowl and were installed in the dining room or kitchen.

The few specimens of American pewter which are included in the collection exemplify the adherence of native pewterers to English standards. There are also two Chinese altar sets, dating from the eight-

teenth century, and various other objects of Oriental origin. The development of the use of pewter in the East would form an extensive subject beyond the scope of the present article.

There is not space to go into the technical problem of pewter marks. This subject has been extensively worked up by English and German authorities. Many of the finest pieces of pewter ware bear no marks at all, or the original marks have become illegible. Their study, however, where it is possible, will do more and more to establish correct dates, the names of makers, and the country of origin.

H. S.

EXHIBITION OF CHINESE CERAMICS

IN the exhibition of Chinese ceramics now on view in Hutchinson Wing an attempt has been made for the first time to arrange the loan and permanent collections (with the exception of the Buckingham Collection) in chronological sequence, at least so far as dynasties are concerned. In this way it will be possible for those who are not yet familiar with the fascinating achievements of Chinese pottery and porcelain to get some idea, in a short survey, of what things interested the Chinese, and how they experimented and worked towards an extremely happy combination of artistic excellence and technical proficiency. A far better idea of the field will be gained if the Buckingham collection is inspected after the exhibitions in galleries H11, H12, H13, and M1, M2, and M3. It has not seemed justifiable to disarrange the Buckingham Collection in order to fortify the temporary exhibition, though in white glazes of the Ming and Ch'ing Dynasties, in "peach bloom," and in Chün Yao glazes of the Sung Dynasty it is particularly strong.

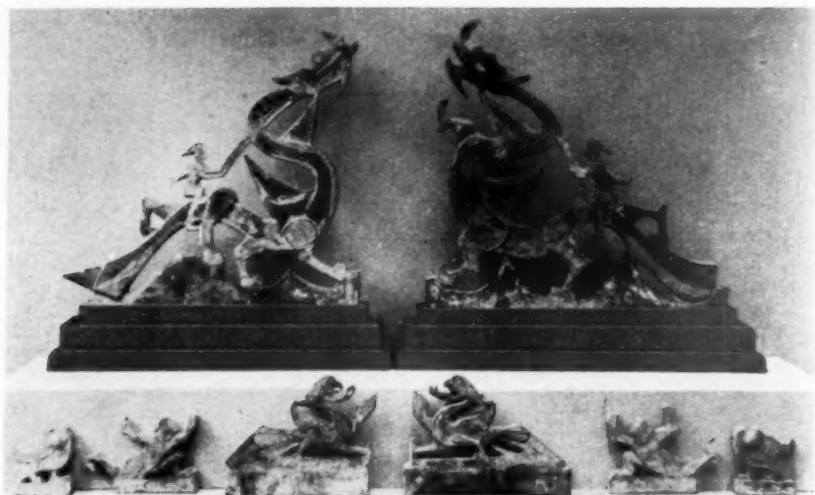
In Gallery H11 a few early pieces are shown, probably antedating the early Han Dynasty (206 B.C.—24 A.D.). These are unglazed, as are also some of the most interesting pieces which date somewhat later, although it is impossible to state the



DUTCH OR FLEMISH EWER, 1743. MRS. WILLIAM O. GOODMAN PEWTER COLLECTION

age of the pieces with precision. The handsome painted jar of bronze form in the Tyson Loan Collection (illustrated on the cover) is probably of the third century A.D., while the dragons and monsters of the Potter Palmer Loan Collection may be over a hundred years earlier. The painted polychrome jars are beginning to come to the western market, and before long we shall probably know much more about them than we do now, but the dragons are unique, although similar motives, much more crudely executed, have been found carved on memorial pillars in Honan and Szechuan (see Vol. 1, Plates Nos. 8, 23, 36, 39, and 111, Chavannes, *Mission Archéologique dans la Chine Septentrionale*, Paris, 1909). Whether it was unusual to execute these in clay, or whether their fragility has been the cause of their scarcity is another point not cleared up.

The glazed Han pottery collections in the Institute are particularly strong, and many of the objects are perhaps more beautiful than in their original state on account of the patina which burial has given them.



DRAGONS AND OTHER MYTHICAL ANIMALS OF PIERCED CLAY FOUND IN TOMBS OF THE HAN DYNASTY (206 B.C.-220 A.D.). LENT BY MR. AND MRS. POTTER PALMER

The collection of T'ang (618-907 A.D.) pottery is not large, although there are many fine pieces. The clay figures which were buried with the dead to take the place of the earlier actual sacrifice of members of the household and domestic animals are always of interest, though not always of artistic merit. There is a great deal of dignity combined with close observation of nature in the horses and camels shown, notably a splendidly caparisoned steed, with sweeping saddlecloths, loaned anonymously. An unusually fine glazed piece in the Palmer Collection is the ewer with a cock's head, in yellow, green and blue glazes, which bears on its sides medallions containing a Sassanian horseman shooting with the bow and a phoenix. A comparison of this splendid ewer with many well-known Persian examples of practically identical form, emphasizes the strong influence which trade with Persia was bringing to bear on the production of Chinese ceramics. The glaze, however, is the typical Chinese mottled glaze so popular in this dynasty.

Of four types of glaze well known in the

Sung (960-1279 A.D.) Dynasty, the Ting Yao, Chien Yao (Temmoku), Tz'u Chou, and Chün Yao, many examples are shown. The Buckingham Collection is particularly rich in white glazes, so no attempt has been made to duplicate it in any way, only enough of the white pieces being shown to make the progress of its manufacture clear.

With the Ming Dynasty the conspicuous weakness of the Institute collections appears. Were it not for the very beautiful examples of polychrome stone-ware in the Palmer Loan Collection, we could show practically nothing. American collectors have not, as a rule, paid any attention to the Ming five-colored porcelains, which have a great deal of interest and a sort of barbaric richness despite certain crudities of technique. In England the private collectors have long been interested in this fascinating ware, and we have been fortunate in securing the loan of important pieces of five-colored Ming, filling a wide gap which it is hoped will shortly be bridged over.

Of the brilliant polychrome wares of the Ching Dynasty little is shown in this

exhibition. The Chicago collectors have not been interested in it, and there are no pieces in the Institute collection. There has always been a great demand for it in Europe, and that has kept the best objects out of the American market. It has, consequently, been impossible to secure very much. Of the late Ch'ing wares, however, we are able to show a very handsome pair of white bottles decorated in colored enamels with the peaches of longevity, the loan of O. C. Doering.

It is hoped that the enthusiasm and discrimination displayed by Chicago collectors in securing splendid specimens of the earlier dynasties may spread over a broader field, and into the later wares. It would be gratifying indeed, in a subsequent exhibition, to find that it was not necessary to go outside the city to borrow anything essential for giving a clear presentation of the development of Chinese ceramics from the beginning up to recent times. Ultimately the Institute collections should cover the entire field.

K.

RENOIRS IN THE INSTITUTE

(Continued)

Much later than the paintings described in the March BULLETIN, and with a broad, free technique that goes with the probable date of 1894-'95, Renoir painted two artless children in "La Fleur au Chapeau," or "The Two Sisters," of the Ryerson Loan Collection. The subjects are a daughter of Berthe Morisot and the child's cousin.



THE WAVE. RENOIR. PALMER COLLECTION



THE TWO SISTERS. RENOIR. RYERSON LOAN COLLECTION

Renoir had etched the subject and executed colored lithographs of it the year before. He repeated it in a lithograph of 1905. Literally the light has been disintegrated. Renoir has it under perfect control and uses it at will to aid the design. At first a clash of pinks and reds and greens assails the eye, challenging a scrutiny which soon finds the colors to be remarkably harmonized. The melting contours, the analytical vision of complexities, typify Renoir's later work.

A similar development may be traced in the two studies of still life, the "Fruits du Midi" and the "Chrysanthemums" in the Ryerson Loan Collection. The former belongs to 1881, a period of study of form, and the latter to a better, freer period of the subjection of form to color. In the fruit an exact feeling for texture and a descent from pale lemon to deep purple interest us in a comparatively simple design. The jar of flowers, however, presents a surprising harmony, similar to that of the "Fleur au Chapeau." The red that was used so long before in the "Au Bord du Lac" forms a background that blends with the darker petals, which are yellow underneath, and these lead naturally into the yellow flowers. The onset of these tones with the



L'ÉVENTAIL. RENOIR. RYERSON LOAN
COLLECTION

rose and lavender shadings of other varieties is pungent and refreshing.

In the Ryerson Loan Collection is a portrait of 1883 which represents the artist's commissions from the fashionable people of Paris. After an Italian tour Renoir found it necessary to turn his art to profitable account. His style fluctuated at this time between a strangely dry manner using distinct outlines, and a more plastic and successful handling. The portrait of Mme. Clapissin is both distinct and plastic. The subject of "L'Éventail" is painted in evening dress, the pose and lighting suggesting that she may be seated in a box at the theater. The depth of blue which engaged the artist in the earlier painting of the "Déjeuner" is outrivaled here in depth, black and burnt umber playing their part. Renoir was once accused of denying the existence of black as a color. "By no means," he said; "black is the king of colors." His discriminating use made it so. This painting is unctuous as Renoir could desire, with a quality of ivory. Only in the fluttering feather has he resorted to impasto. Rivière calls this por-

trait one of the *chefs-d'œuvre* of the period. The lips smile in repose; the blue eyes, warm with lazy pleasure, accept amicably the gaze of admiration of which the charming lady is evidently so sure.

The children of the paintings already mentioned open to us a glimpse of Renoir's tenderness and comprehension. The "Child in White" in the Ryerson Loan Collection is even more personal and endearing and calls forth the artist's best qualities. To this imaginative child of four the world looks very gigantic and apt to break forth with some new, unintelligible gesture. He stands very erect, the blue eyes wondering, and one arm starts upward in a babyish gesture. The broad face is completed by a fine chin and outlined by brown, silky hair falling uncut about the neck. From the flat, crumbly background the boss of the head emerges, beautifully rounded, and the little figure stands out like a bas-relief of shell pink and transparent blue-white. The child was the son of Paul Bérard, an early patron whose house held ten portraits by Renoir. Most of these were executed in 1881 when the artist lived with the family, but this is dated 1883. The same child's head had been painted in a group of all the children at the earlier date.

Our small collection supplemented with Mr. Ryerson's pictures needs only one of Renoir's superb nudes to give a clear conception of the nature of the artist of whom



CHRYSANTHEMUMS. RENOIR. RYERSON LOAN
COLLECTION

Dutuit says: "He was tender, mocking, and gently Rabelaisian. . . . He adored light and woman. . . . His nobility was natural and joyous. He took no pleasure in attitudes; he abhorred emphasis. His taste was precise and fine. Without searching out, like a Toulouse-Lautrec, a Seurat, a Degas, how he could impress by singularity of his point of view or inattention to natural lighting, he only desired to see and love what all the world sees and loves: woman, trees, flowers, infancy, and water."

M. C.

THE ETHEL WRENN BEQUEST

THE importance of the Ethel Wrenn Bequest to the Print Department cannot be too greatly emphasized, for it makes available for unrestricted display sixteen valuable Rembrandts in very rare and, in some few cases, first states. In addition to these the thirty-nine Whistler etchings make an altogether satisfactory supplement to the Bryan Lathrop Collection. The "Hundred Guilder Print" ("Christ Healing the Sick") is the second state and an unusually beautiful impression, quite bloomy and velvety in tone. There is a "Jan Lutma," first state, a "Janus Sylvius," an "Ephraim Bonus," a self-portrait, and a "Vieillard au Grand Manteau de Velours Noir." The landscapes, an early proof of "Les Chaumières près du Canal," "La Chaumière et la Grange à Foin," "Le Paysage aux Trois Chaumières,"



CHILD IN WHITE. RENOIR. RYERSON LOAN COLLECTION

are particularly beautiful prints, and some of the religious subjects, "Christ Preaching" ("La Petite Tombe"), "Abraham avec son Fils Isaac," and "La Petite Résurrection de Lazare," are represented in very good impressions.

The Whistler etchings are also most noteworthy and include such well-known pieces as "The Kitchen," "Weary," "Little Venice," "The Riva, No. 2," "Dordrecht," and "Zaandam." We hope to dispose of duplicates in this bequest, the proceeds to be added to the amount secured from the sale of the Meryon Paris set to form the John H. Wrenn Memorial. The income from this fund will be available for purchasing desirable additions to the print collection.

Prints of such quality and importance in this day of extraordinary prices could probably never be acquired except through special benefactions such as Miss Wrenn's. The needs of the Print Department, however, are so various that it is hoped the generosity displayed in this bequest may lead to an interest on the part of others that will materially help, either in a modest or more elaborate way, in the rounding out and building up of the print collection.

McK.



FRUITS DU MIDI. RENOIR. RYERSON LOAN COLLECTION

NOTES

THE PRINT DEPARTMENT is indebted to Miss Beatrice Levy for the contents of the case in Gallery 17 demonstrating the multiple process of color etching with an aquatint ground. This exhibit is of particular interest at this time as it gives some idea of the eighteenth century method of working the French color prints just acquired and described in the March BULLETIN. In the same case with Miss Levy's examples is to be found the wood block color printing process, demonstrated with a wood cut for each color and the tools used. These materials have been assembled through the courtesy of Miss Elizabeth Norton of Palo Alto, California, a former student of the Art Institute. Mr. Walter S. Brewster has placed on deposit in the Print Department as a loan the twenty-six cancelled plates of Whistler's second Venetian set, with a print pulled from each scored plate. These will be installed for exhibition as soon as adequate cases can be provided.

DRAMATIC PERFORMANCES—The Department of Drama will repeat its triple bill of one-act plays on April 4, 11 and 18 in Fullerton Hall at 8:15 P.M. The plays, which are acted by members of the Repertory group, players with experience, are: "The Man of Destiny," by Bernard Shaw; "The Bear," by Anton Chekhov, and a new play, "The Day of the Diamond Pin," by Hubbard Kirkpatrick, a member of the department, and Lawrence Gibson. These productions are free to members of the Art Institute.

LECTURES FOR MEMBERS—A series of four lecture-demonstrations in home crafts will be given by Dudley Crafts Watson on Monday afternoons at 2:30 throughout April.

THE SCHOOL—Miss Helen Gardner's "History of Art," a textbook for colleges and art schools, will be published early in the coming summer by Harcourt, Brace and Company. Miss Gardner is supervisor of the courses in the history of art.

Miss Mary C. Scovel, head of the Department of Teacher Training, is chairman of the program committee for the annual meeting of the Western Arts Association to be held in Memphis in May.

DEPARTMENT OF MUSEUM INSTRUCTION—The gallery talks for April will be given by Dudley Crafts Watson on Fridays at 12:30 in Hutchinson Wing. The decorative art collections will be the subject of these talks, which may be attended upon payment of twenty-five cents.

THE RESTAURANT, located on the ground floor, is open daily from 11 to 5, Sundays from 12 to 7:30, from October 1 to May 30. It is available to all members, students, and visitors in the building, and special teas, luncheons, and dinners may be arranged for.

CHANGES OF ADDRESS—Members of the Art Institute are requested to send prompt notification of any change in address to Guy U. Young, Manager, Membership Department.

NEW LIFE MEMBERS

Mrs. David Hugh Annan
Clifford W. Barnes
Miss Katherine Baughman
Dr. Carl Beck
Mrs. William Henry Becker
J. W. Beiersdorf
Miss Bessie Bennett
Dr. Edward Whitney Bodman
Mrs. Alice Boyle
Andrew A. Brock
Christy Brown
George T. Buckingham
Mrs. Vail R. Bucklin
Albert C. Buehler

Mrs. Robert C. Butzow
Dr. M. W. K. Byrne
Gibson Catlett
George A. Cokins
Frederick S. Colburn
Henry Donovan
Mrs. Roger L. Foote
A. Edward Frear
Mrs. Fred E. Gary
Fred W. Georges
Robert N. Golding
Axel G. Gulbransen
Mrs. Herbert C. Hall
Wilmer M. Hammond

Adolf Heilman
Miss Lillian M. Henderson
Mrs. Jasper M. Higginbotham
Morris Grant Holmes
Austin A. Howard
Walter H. Huth
Hyman A. Jacobs
Miss Gwethalyn Jones
Miss Leonore Kennedy
Edwin D. Krenn
Mrs. Leandre H. La Chance
Miss Margaret Lippert
Oswald D. Luby
Miss Dorothy Magill

Mrs. Frank Marshall
Mrs. L. Hamilton McCormick
Mrs. E. W. McCreedy
Dr. Nels C. Meling
Mrs. John B. Miller
James Bernard Mullen
Roy C. Osgood

Mrs. Howard B. Peabody
Mrs. Frank D. Reed
Miss Inez A. Ridgway
J. W. Scott
Mrs. Emilie Stryker
Solomon Sturges
Dr. John J. Theobald
Mrs. Charlton A. Turner

Alfred C. Tyler
Simon Henry Vehon
Mrs. James Walker
Mrs. Hathaway Watson
John E. Wells
Dr. John C. Williams
William A. Yager

ACCESSIONS AND LOANS

PAINTINGS AND SCULPTURE

Painting, "Les Oeufs," by Chardin. *Purchased from the Stickney Fund.*

DECORATIVE ARTS

Needlework by Hunt Diederich, plate by George Biddle, batik by C. Bertram Hartman, bronze fountain by Gaston Lachaise, stained glass by J. Edgar Miller. *Logan Purchase Prizes in the Exhibition of Modern Decorative Art.*

Swedish glass by Simon Gate, tea set by J. Edgar Miller, plate by Kähler. *Purchased from the Aulan Ceramic Club Fund.*

Bronze doorstop by Hunt Diederich, 3 pieces of silverware by Georg Jensen. *Gift of the Renaissance Club.*

12 pieces of pewter. *Lent by Mrs. William O. Goodman.*

Queen Anne mirror, 2 pieces of American silver. *Gift of Robert Allerton.*

3 pieces early American furniture. *Gift of Walter F. Miller.*

34 additions to Allerton collection of prints and chintzes. *Gift of Robert Allerton.*

Chandelier and side lights for Régence room. *Gift of Mrs. Henry C. Dangler.*

CHILDREN'S ROOM

21 galvanoplastic reproductions of Mykene antiquities. *Purchased from the Worcester Fund.*

4 oil sketches by George W. Obersteuffer. *Purchased from the Worcester Fund.*

Nuremberg toy egg. *Lent by Mrs. Charles W. Ware.*

ORIENTAL ART

2 polychrome terra cotta Chinese figures, 11 pieces of pottery and porcelain, 14 color prints. *Lent by C. T. Loo.*

Shi Fu bowl. *Gift of C. T. Loo.*

21 pieces Japanese brocades and porcelain. *Lent by Mrs. Max Epstein.*

7 pieces Chinese porcelain. *Lent by Russell Tyson.*

Chinese porcelain. *Lent by George S. Isham.*

9 Chinese rugs. *Lent by George F. Porter.*

5 pieces Chinese porcelain. *Lent by S. W. Weis.*

PRINT DEPARTMENT

Portfolio of wood cuts by Eric Gill, 4 early American engravings by Amos Doolittle, 5 engravings, "Monument du Costume," 10 engravings after Watteau, 12 French 18th century engravings. *Gift of the Print and Drawing Club.*

17 drawings, pastels, and water colors, by Bone, Cassatt, Davies, Poupelet, Pellegrini, Picasso, and Whistler. *Lent by Walter S. Brewster.*

55 reproductions of engravings by Raimondi and Francis, 2 engravings by Perrier. *Gift of Alfred E. Hamill.*

3 etchings by Haig, portfolio of 91 prints by Hiroshige, 6 reproductive etchings and mezzotints. *Gift of Martin A. Ryerson.*

Cancelled plate of etching, "The Flirt," by Besnard. *Gift of the artist through Marcel Guio.*

2 water color stage designs by Nicolas Remisoff, 3 drawings by Leon Kroll. *Gift of Robert Allerton.*

2 water color stage designs by Nicolas Remisoff. *Gift of George F. Porter.*
Lithographs from "Le Charivari" by Daumier and others. *Gift of James W. Morrisson.*

2 drypoints by Helleu, 2 etchings by Walter L. DeWolf, 10 illuminated initials. *Gift of Mrs. Charles L. Hutchinson.*

Portfolio of Gillray's works, lithotint by Rowlandson. *Gift of C. J. Hambleton.*

2 etchings by Callot, 3 engravings by B. Beham, de Bry, and Delaune. *Gift of Mr. and Mrs. Potter Palmer.*

5 posters. *Gift of London Underground Railway.*

14 sheets of Dutch wood cuts and greeting cards. *Gift of Mrs. Emma B. Hodge.*



REPRODUCTION
OF MYKENE
DAGGER,
PURCHASED



DRAWING, LEON
KROLL

EXHIBITIONS

- March 1—Indo-Persian Miniatures from the Lucy Maud Buckingham Collection. *Galleries 17 and 18.*
- March 10—May 1—(1) Drawings by Muirhead Bone. *Gallery 12.* (2) English Landscape and Architectural Aquatints and Sporting Prints. *Galleries 13 and 14.*
- March 15—(1) Exhibition of Chinese Pottery and Porcelain. *Galleries H11-13, M1-3.*
- March 15—April 15—Exhibition of English Juvenile Drama. *Children's Room.*
- March 17—April 24—(1) Sculpture by Nancy Cox McCormack. (2) Exhibition by National Society of Mural Painters. (3) Cartoons by Puvis de Chavannes and Albert Besnard. (4) Decorative Paintings by Eduard Buk Ulreich. (5) Drawings and Lithographs by C. O. Woodbury. (6) Paintings by Maurice Prendergast. (7) Arts Club Exhibition of Eighteenth Century French Furniture. (8) Chicago Camera Club Annual Exhibition. *East Wing.*
- May 1—June 4—(1) Fifth Annual Exhibition of Water Colors. (2) Sculpture by Ivan Mestrovic.
- June 10—July 5—Exhibition of Work by Students of the Art Institute School.

LECTURES BY DUDLEY CRAFTS WATSON

FULLERTON MEMORIAL HALL—FOR MEMBERS, MONDAYS AT 2:30 P.M.; FOR CHILDREN OF MEMBERS, SATURDAYS AT 2:30 P.M.

APRIL

- 4 Lecture for children: "Music and masterpieces" (Henry P. Eames at the piano).
- 6 Lecture-demonstration: "Tie-dye."
- 11 Lecture for children: "Rainbow magic" (Tie-dye).
- 13 Lecture-demonstration: "Batik."
- 18 Chalk-talk for children: "Stationary dancing."
- 20 Lecture-demonstration: "Stencil."
- 25 Chalk-talk for children: "Designing for ourselves."
- 27 Lecture-demonstration: "Block-prints."

MAY

- 2 Chalk-talk for children: "First steps in outdoor sketching."
- 4 Lecture-demonstration: "The outdoor living room."
- 9 Lecture for children: "Come sailing with me."
- 11 Lecture-demonstration: "The garden and its furniture."
- 16 Chalk-talk for children: "Painting out of doors."
- 18 Lecture-demonstration: "Summer fashions and the human figure."
- 23 Chalk-talk for children: "What to see this summer."
- 25 Lecture-demonstration: "Summer recreation."

DRAMATIC PERFORMANCES

FOR MEMBERS—GIVEN BY THE DEPARTMENT OF THE DRAMA. FULLERTON MEMORIAL HALL, SATURDAYS AT 8:15 P.M.

APRIL

- 4, 11 and 18 "The Man of Destiny," by Bernard Shaw; "The Bear," by Anton Chekhov; "The Day of the Diamond Pin," by Hubbard Kirkpatrick and Lawrence Gibson.
- 25 To be announced.

SUNDAY CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock. George Dasch, Conductor. Admission 15 cents.
Lectures on sculpture, by Lorado Taft, 5:30 P.M. Admission free.

CO

on.

pe

-3.

Na-

ert

nd

era

an

(n).

AL

ek-

yr-

ek.